

AMERICAN MUSIC TEACHER

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MARCH - APRIL, 1953

PUBLISHED BY MUSIC TEACHERS NATIONAL ASSOCIATION

AMERICAN MUSIC TEACHER

Vol. 2 No. 4

Published by Music Teachers National Association
MARCH-APRIL, 1953

\$3.00 a year

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From the Editor

WHAT are the characteristics of a profession? The first paragraph of the code of the American Medical Association reads: 'A physician should be imbued with the greatness of his mission and the responsibility which he habitually incurs in its discharge.' A deep sense of responsibility seems to be the distinguishing characteristic of all professional workers, and the recognition of that personal responsibility to be the root of professional ethics. Pride in the discharge of that responsibility, in fact, is a large part of the reward of professional services."¹

These then, are the marks of a professional person: a deep sense of responsibility, which in turn becomes the root of professional ethics, followed by a rewarding feeling of pride in the honorable discharge of responsibility. Responsibility, ethics, pride.

How many teachers are imbued with the greatness of their calling? How many have a deep sense of responsibility for the individuals in their charge? It is well known that some of them follow unethical practices, and not all of them take pride in being known as teachers.

It is not too late for all those already in the teaching profession to assume the sense of responsibility that they should have, to follow ethical practices that grow out of that feeling of responsibility, and to be proud of having discharged their responsibilities honorably.

In addition to possessing these
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American Music Teacher is published five times a year. Issues are dated:
September-October, November-December, January-February, March-April, and May-June

Communications to AMERICAN MUSIC TEACHER should be addressed to:

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PIANO TEACHERS— IT'S UP TO US

THIS article has developed through my activity as leader of a group of boys who are studying piano. I have been in charge of this group of about forty members for the past six years. The primary purpose of the monthly group meetings has been to give the boys opportunity of routine in playing. For that very reason some of the boys would not attend if they had nothing to play. It has been my purpose, in addition to routine in playing, to attempt to arouse their interest in music to the extent that they would want to attend meetings whether or not they played a piece. This type of program has been carried on long enough to have proved to be successful. The boys have become enthusiastic and interested members of the club. I thought that from this experience other teachers might find some suggestions for their work with pupils.

The Meaning of Music

The greatest challenge to any teacher is to make his subject meaningful to his pupils. This is particularly true with reference to the study of piano. Not only is this subject approached as an art, but it also must be considered from the view-point of mechanical skill on the part of the performer. From the many, many numbers of children who study piano, few continue to a professional career in some phase of music. It is important to take these children who study for a few years beyond the limits of their piano lessons to show them that music has a vital relationship to living. Often pupils are so busily engaged in the mechanics of learning how to play that they fail to see that music is something more than a scale well played or a phrase beautifully shaded. It is during these very lesson years that the teacher is challenged to show that music and living can go hand in hand, and that music can be a continuing, fruitful experience after lessons have ended.

To broaden the musical experience of pupils, an excellent subject to begin such a series of programs is the music and life of Stephen Foster. While frequently hearing Foster melodies on the radio, children are familiar with his songs through their music classes at school. So familiar and widespread have his best songs become that they have made a place for themselves in the world's music—not just American music. Another factor which makes Foster's music suitable program material is its availability for pupils of any grade in piano study. Sula Benson has several Foster songs in very easy arrangement in her book *Twenty Favorite Melodies*. More difficult versions are found in *Songs of Stephen Foster* arranged by Ada Richter. The arrangements in *A Treasury of Stephen Foster* published by Random House, offer another step upward in difficulty.

For reasons of variety and interest it is wise to have pupil participation in these programs as well as to have them sometimes given entirely by the teacher. Here is one method of pupil participation which has proved to be successful. It does entail work on the teacher's part, but it is believed that results justify the efforts. Since the time element is quite an important factor in any pupil preparation, the script is provided instead of depending upon each child to look up his own information. In this way a logical unfolding of the program and the inclusion of pertinent facts are assured. From the story of Stephen Foster's life, select about a dozen pictures to illustrate it. Arrange these pictures, each with a number and in order, on a large cardboard which

can be placed on view before the audience. After having written an explanation of each picture, distribute the material among the participants, each one of whom will respond with the proper part as the story progresses. The teacher herself can easily provide related information between the description of each picture. In this way a number of pupils may have a share in the program, and no one will feel that he has had an undue amount of work placed upon him.

Other Suggestions

Another kind of music to which children enthusiastically respond is the march. There is no need to search in foreign countries for the "March King" because he is one of our American composers—John Philip Sousa. Here again are found the advantages of the children having a certain familiarity with the subject and with their having material of varying degrees of difficulty to play. Stanford King has made piano arrangements of several of Sousa's more famous marches. Henry Levine has arranged an entire album *Sousa's Famous Marches*. In *Songs of My Country* Ada Richter has included a song version of *The Stars and Stripes Forever*. In addition to these arrangements, which permit the pupils to contribute to the program, there are many fine recordings of his marches. One or two of these should be included, and by all means make one of them *Semper Fidelis* which has that stirring part written for trumpet and drum. Finally, for the story of

(Continued on page 21)

GEBRAUCHSMUSIK AS A REACTION TO THE NINETEENTH CENTURY

Rudolph H. Weingartner

BEGINNING with the early twenties of this century musical journals published innumerable articles which painted the gloomiest pictures of the future of music and of the plight of the young composer in Central Europe and America. The problem was very concrete: there was no audience, no "real" audience for those composers who did not, like Richard Strauss, for example, have their roots deep in another era. As so many of the writers then expressed it: music "has withdrawn itself progressively from its universally valid basis."¹ The artist, it was felt, had become isolated from society, the rapport between the composer and his public had almost disappeared. To meet this situation a group of composers, musicologists, pedagogues, and critics associated themselves to strive for a common goal: they demanded that *Gebrauchsmusik* be composed, published, and utilized.²

As is so often the case with such labels, *Gebrauchsmusik* was tagged on to this movement only after it was well under way. The word means functional music, music for use, as contrasted with *Luxusmusik*, music for luxury. A less harsh contrast is drawn by Hermann Kretzschmar, who might be considered the spiritual father of this movement. Already in 1903 this musicologist writes, "According to the use to which music is put, we distinguish between art which serves (*dienende Kunst*) and free art (*freie Kunst*). Art serves where it is subordinated to extra-musical ends, when it participates in public and civic life. It is free where the musical work of art is to operate purely and alone, unfettered by outside interests."³ We may temporarily

equate *dienende Musik* with *Gebrauchsmusik*, but the full meaning of the second label will not be clear, nor will the many proposals offered in its name be understood, unless we follow the historical analysis made by the advocates of *Gebrauchsmusik*.⁴

Historical Changes

With the artist's feeling of estrangement a very real fact, with the lack of an audience for modern music an actual situation, these writers turned their eyes back into history to seek the reasons for their dilemma. Human nature had not changed, "the interest in music is (still) greater than in the other arts."⁵ The problem could not be dismissed in this simple fashion. Had new music always been in such a situation, did composers always have to fight such difficult and unequal battles? Or, if not, what had happened to bring about this predicament?

The answer to the first question was a firm "No," the composer's relation to society had not been thus at all times. Skipping the immediate past, an ideal situation was seen in earlier times, ending only with the close of the classical period.

The composer had been a servant, the music he wrote served as well. In the Middle Ages music was almost exclusively in the service of the church and, like the church, it pervaded the entire life of the community. Slowly the establishments of the aristocracy grew, and, from the Troubadours and Minnesingers of earlier times, the musical forces of the courts evolved into more elaborate organizations. In seventeenth-century Italy the concert was born,

but, while Kretzschmar identifies this as the beginning of the decline of *dienender Musik*, the other writers in the *Gebrauchsmusik* movement do not make such a correlation. The concert retained its place in society. Haydn's symphonies were commissioned, deadlines had to be met, and their premiers were given on special "occasions." Even when it was not an aristocratic court that demanded the writing of musical compositions, the musical organizations of Prague, Vienna, Paris or London acted as patrons.

Mozart, however, did free himself from the oppressing employment of the Archbishop Hieronymus of Salzburg; Haydn and Handel were not uninterrupted in the service of some master. The relation of composer to society began to change. It is the life and work of Beethoven, however, which is seen by these writers as a final turning point. Beethoven was essentially a free agent; he was and called himself a *Tonkünstler*, an artist in music who "creates" symphonies and quartets. He was no longer a musician, a craftsman who produces music, a *Tonsetzer*. The *Missa Solemnis*, a liturgical work whose place is in the church, can not be performed there, for it "lies beyond the bounds of practical possibilities."⁶ The last sonatas and quartets were avowedly written for the future.

The composers who followed Beethoven were *Tonkünstler*. They did not write music that was demanded, when the demand arose, but they hoped, with the desire for fame as a spur, that once their work had been completed it would find an audience, that a demand for it would be created. The audience, too, underwent a fur-

ther change. Musical life was now centered in a concert hall which was almost completely divorced from the rapidly declining courts of the aristocracy. These concert halls and opera houses were in the hands of impresarios who, like all business men, could take only a very limited number of risks and were forced increasingly throughout the nineteenth century to limit their programs to the established repertoire, or rather, to works that were composed in an established style.

And what happened to the style of composers who either wrote to say what they had to say—intimate, expressive music—or composed not for the present (or for the past, as they would express it) but for eternity? They seized on the late works of Beethoven, claiming that in these sonatas and quartets the composer had demolished the classical forms; they examined the enlarged orchestration of his symphonic works and found in them tremendous possibilities for further exploitation. Musical style rapidly became more and more complex. Berlioz demanded a huge orchestra for the performance of his compositions. Many of the late nineteenth century tone-poems (e.g. those of Liszt or Richard Strauss) ideally require a literary background of the listener. Wagner, with his chromatism alone, hastened the process by which music evolved away from the clarity and well-assimilated logic of ordered key-relationships. By the time of Mahler and Debussy the language of music was as far removed from the contemporary audience's capacity to comprehend it as was the place of the artist from his society. The gigantic symphonies of the former are over-powering and exceedingly intricate in their construction, the refined impressionism of the latter was accessible only to a very small group of his contemporaries.

The composers of the nineteenth century waged a battle: they had messages to bring to the public and they underwent great hardship to gain a hearing. Berlioz carried five-hundred pounds of scores all over Europe, himself invested in the copying and publication of his music, financed his own concerts, and often left with debts. The scheming of Wagner and Liszt, that most belligerent propaganda machine, served the same purpose for the composer of *Tristan und Isolde*. At the expense of enormous

energy and personal suffering these composers finally found recognition. Many artists of the early twentieth century saw themselves in a critical position. Even this most strenuous war had become futile. Furthermore, these composers were no longer willing to remain apart from their society and engage solely in *l'art pour l'art* supplying commodities for which

their fellow citizens had no use. There are, then, two closely interrelated reasons which motivated the men who are associated with the *Gebrauchsmusik* movement. On the one hand they wished to serve society with *dienender Kunst*, and on the other, they desired to create the conditions which would make their *freie*

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THEORY - COMPOSITION • Section of MTNA •

II. Owen Reed, Chairman

Convention Report

The Theory-Composition Section of MTNA, the first subject-area section to be organized within the parent organization, presented two program sessions, one organizational meeting, and one business meeting at the MTNA national convention, held in Cincinnati, Ohio, February 19-22, 1953. In addition, a joint session was held with the American Music Committee.

At the organizational meeting, held Thursday morning, the chairman, Norman Phelps, reported on the status of the state theory sections. There are now fifteen state theory sections, with several more in the process of organization. The state chairmen present reported briefly on the activities of the theory sections in their states. The meeting was then devoted to suggestions for future activities for the national section. The suggestions made centered around three large objectives:

1. High school theory activities
2. Coordination between college theory and that taught by the private teacher
3. Distribution channels for materials of interest to theory teachers

The second and third points were selected as immediate objectives.

The first program session included two papers, each dealing with a different aspect of the same basic problem. With H. Owen Reed presiding, George List of Miami University read "A Basic Philosophy for the Teaching of Music Theory," and Karl Ahrendt, Director of the School of Music at Ohio University at Athens read "Composition as a Means of Teaching Musicianship and of Correlating Musical Ideas."

The second program session, with Charles Garland presiding, presented Vincent Persichetti, who gave "A Demonstration Class-Lesson in the Literature and Materials of Music Course as Developed at the Juilliard School of Music."

The business meeting, held Saturday morning, opened with a paper by Tom Turner of the University of Iowa, "Suggestions for the Stabilization of Ter-

minology," which incorporated a system of classification and terminology for the non-chord tones.

The officers elected for the next two-year term are:

Chairman—H. Owen Reed, Michigan State College, East Lansing, Mich.
Vice-Chairman—Eugene Selhorst, College of Music, Cincinnati, Ohio.
Secretary—Charles Garland, University of Missouri, Columbus, Missouri.

The chairman announced that mimeographed copies of the papers read in the Theory-Composition sessions, and not previously published, will be made available on request from the editorial offices of AMERICAN MUSIC TEACHER.

Dr. H. Owen Reed,
newly elected
Chairman of
Theory-
Composition
Section



At the suggestion of Norman Cazden of the University of Illinois a committee was appointed to investigate the possibilities of publishing a scholarly journal devoted to the theory of music. Norman Cazden was named as chairman of the committee, the other members being Roy Will of Indiana University, and John Lowell of the University of Michigan. A preliminary report should be available in about six months.

The list of objectives and policies of the Theory-Composition Section was amended so as to conform with the new convention policy of MTNA.

During the past year, most of the work of the section was devoted to the organization of state sections. During the next two years we expect to continue this activity, to organize divisional sections, and to initiate work on the immediate objectives determined at the organizational meeting.

Charles Garland, Secretary,
Theory-Composition Section.

Seattle The City of Flowers To Host



Western Division Convention August 11-15

Wallace Marshall

WE in Seattle and the State of Washington extend this early invitation to all of you—especially our divisional colleagues in Arizona, Montana, and Oregon—to spend your summer vacations with us in the charmed land, the special occasion being the Music Teachers National Association Western Division Convention which will be held August 11 through 15 in the new and spacious Student Union Building on the tree-studded campus of the University of

Washington. By a happy coincidence, this year is the one-hundredth anniversary of Washington's attainment of territorial status, and, in observance of that anniversary, special events of general interest are scheduled, particularly during the coming summer season.

As you will readily understand, after having paid us a visit, we take great pride in our city. Situated on a hilly neck of land between Puget Sound and Lake Washington and

commanding breath-taking views of the Olympic mountains to the west and the Cascade range to the east, Seattle is a city of great natural beauty, abundantly supplied with parks, beaches, and recreation areas. Mere words are inadequate to describe the scenic grandeur and spots of interest. In addition to the more formal park areas, within the city there is a luxuriant arboretum, covering fifty-four blocks, which contains more than two-thousand varieties of trees, shrubs, flowers, and plants from all parts of the world. Of vital interest to the connoisseur and others are the Seattle Art Museum, Frye Museum, Henry Art Gallery, Washington State Museum and Museum of History and Industry.

Our visitors are intrigued by the bizarre public markets, aquariums, the totem pole, Lake Washington Canal, locks, and floating bridge, the Aquatheatre on the shores of Green Lake, and many other attractions. They revel in the many opportunities for scenic trips, from sea level to ski-level—to nearby seashore and lake resorts, mountain passes, Mount Rainier, Mount Baker, San Juan Islands, Olympic Peninsula, and British Columbia in Canada. They are entranced by the scenic excursions.

Planning Divisional Convention



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Convention
Chairman



HENRIETTA McELHANY
President of
Washington MTA



PERSIS HORTON
Convention
Co-Chairman



DIXIE YOST
President of MTNA
Western Division

sions to nearby islands, inlets, and mainlands, taken aboard any of the sightseers and state-owned ferries which ply the surrounding, sun-drenched waters. It makes us happy to entertain visiting friends when they catch the spirit of our justifiable pride in the evergreen wonderland. Bring your cars and thoroughly enjoy the pleasures of wandering at will through our mountains, hills, and vales. True western hospitality awaits you.



STANLEY
CHAPPEL

Director, School of Music, University of Washington, and co-host of the Western Division convention to be held on the campus of his school at Seattle, August 11-15.

Plans are rapidly taking shape for an outstanding Music Teachers National Association Western Division Convention program. That program will be printed in the next issue of **AMERICAN MUSIC TEACHER**, which will also contain the detailed hotel reservation form. To the best of our ability we are gearing all preparations to your maximum profit, pleasure, and comfort. Plan now to share your summer vacations with us in Seattle and the State of Washington. We shall anticipate the pleasure of seeing and meeting you.



Certification—An Important Issue

One of the highlights of the national convention in Cincinnati was the interest aroused by the meetings of the Certification Committee. This committee held two programs, and met in meetings for some eighteen hours. It was the opinion of many attending the sessions that all MTNA members should be acquainted with some of the more pertinent aspects of the work of this committee. The following is a listing of the six principles by which the committee is being guided.

1. The committee will endeavor to build, and present to the nation, a procedure for the certification of the private music teacher and to establish standards for his training, accomplishments, and professional conduct. It will NOT: (1) administer any plan, (2) act as an examining body for any candidate, or (3) issue certificates of any nature, these matters to be in the hands of state or regional associations.

2. The Committee believes that private music teacher certification should be the responsibility of the private music teacher and should be controlled by him. Cooperation with other educational agencies such as state departments of education, local school boards, other professional music teacher associations should be encouraged provided basic control remains with the private teacher. The committee is definitely opposed to any political or legislative action in the matter of private music teacher certification.

3. In any certification plan, a clear distinction must be made between the requirements for those who have long been in the field and for those who are about to enter the field of private music teaching. The present is important; the future is all-important.

4. Every qualified private music teacher will be accorded equal professional recognition and status. No distinction will be made because of the grade level, age level, or department of music he teaches.

5. The committee will seek to establish requirements for the private music teacher which are similar to those for the teachers of other subjects. Not only will the private music teacher enhance his own professional equipment thereby, he will gain the respect of other teachers and will have legitimate claim to full recognition by all educational authorities.

6. The committee recognizes the qualified private teacher's vital role in the development of the musical culture of the nation, and the need for him to think of himself as a professional person and to accord to himself the rights and privileges of the professions among which shall be organization, setting of standards, awarding of recognition to those qualified to enter, and the acceptance of ethical, personal, and civic responsibilities in his relations with the community.



HYMAN KRONGARD
Chairman of Committee
on Certification

In speaking about how the committee may put its ideas into effect, Mr. Krongard, Chairman of the Certification Committee, suggested the following procedures:

1. The committee will build and present to the state associations a model plan for certification. This plan will be endorsed by MTNA. It will be a comparatively simple matter for any state association which does not have a certification plan to adopt the model plan and put certification into effect. States which have plans might wish to adopt some of the model plan's provisions.

2. Concerning the states which do not have associations, or which have weak, poorly-functioning associations, it is suggested that associations in these areas be started by state associations already in existence, and in this manner: That certification procedures be made available by states which have certification to persons in neighboring, associationless states and that certificates be issued to them on a *temporary basis*. A situation is visualized where the strong, far-sighted, progressive teachers who have realized the value and enjoyed the fruits of organization and certification will reach out from their strong anchorages and build a bridge of professionalism across the nation. Let the present strong points become the centers for the evaluation and the certification of their near neighbors and thus help them to get started on the road.

3. This would be followed by listing the teachers so certified and publicizing them so that they could become the nuclei for organizations and associations within their own states. The beginning is ninety per cent of the task. Most of our strong associations of today began with the inspired visions of a handful of people.

4. The new associations could then adopt the MTNA model plan of certification for the teachers of their states.

CHAMBER MUSIC BY CONTEMPORARY COMPOSERS

Ray Green

THE list of contemporary chamber music which follows was prepared by the American Music Center. The materials on the list were carefully chosen and the needs of the performers, teachers, students, and music organizations were considered as guideposts in the selection of the works. The high caliber of the music also was a criterion for the inclusion of works on the list.

A comprehensive listing of contemporary music materials is a current project at the American Music Center, and the present chamber music installment is only a part of the plan. In addition to chamber music, the comprehensive list will include all available published contemporary music in other categories, such as orchestral, band, choral, vocal, solo instrument, and opera. Any omissions that may be noted at the present time will be made a part of the list as additions are made on subsequent listings. It is hoped that all publishers' catalogs will be represented on the list as the project develops.

The list is broken down into various headings which will be apparent to users of the information. It will be noted that price information and performance time, when available, appear with the various works listed. A key to the publishers follows:

KEY TO PUBLISHERS

AMP	Associated Music Publishers, Inc. 25 West 45th Street, New York 36, New York.
BH	Boosey and Hawkes, Inc. 30 West 57th Street, New York 19, New York.
Chap	Chappell & Co., Inc. 1270 Sixth Avenue, New York 20, New York.
CF	Carl Fischer, Inc. 56-62 Cooper Square, New York 3, New York.
JF	J. Fischer & Bro. 119 West 40th Street, New York 18, New York.
Leeds	Leeds Music Corporation 1270 Sixth Avenue, New York 20, New York.
Marks	Edward B. Marks Music Corporation RCA Building, Radio City, New York 20, N. Y.
Merc	Mercury Music Corporation 47 West 63rd Street, New York 23, New York.
Mills	Mills Music, Inc. 1619 Broadway, New York 19, New York.
MPHC	Music Publishers Holding Corporation 488 Madison Avenue, New York 22, New York.
Ric	G. Ricordi & Co. 1270 Sixth Avenue, New York 20, New York.
GS	G. Schirmer, Inc. 3 East 43rd Street, New York 17, New York.

For further information about the project, contact American Music Center, 250 West 57th Street, New York 19, New York.

STRINGS

DUOS

2 Violins	BH
Bartok, Bela 44 Progressive Duets, Vol. I and II	Each volume, 1.25 Edition Schott (AMP)
Hindemith, Paul 14 Duets	Score, 1.75 Max Eschig (AMP)
Honegger, Arthur Sonatine	2 scores complete, 3.35 AMP
Rossi, Miklos Sonata	2 scores complete, 2.50 Merc
Violin and Viola	Complete, 2.50
Castelnuovo-Tedesco, Mario Sonata	

BH	Each volume, 1.25 Edition Schott (AMP)
Hindemith, Paul 14 Duets	Score, 1.75 Max Eschig (AMP)
Honegger, Arthur Sonatine	2 scores complete, 3.35 AMP
Rossi, Miklos Sonata	2 scores complete, 2.50 Merc
Violin and Viola	Complete, 2.50
Castelnuovo-Tedesco, Mario Sonata	

Jacob, Gordon Prelude, Passacaglia and Fugue (8 min)	Joseph Williams Ltd. (Mills) Score, .75; parts, 1.00
Martini, Bohuslav Three Madrigals	BH Complete, 2.00
Shebalin, Vissarion Sonata, Op. 35 (arr. Fuchs) (15 min)	Leeds Complete, 2.00
Violin and Cello	
Toch, Ernst Divertimento, Op. 37, No. 1	Edition Schott (AMP) Score, 1.00

TRIOS

2 Violins, Viola	Leeds Score, 1.25; parts, 1.50
Toch, Ernst Serenade (arr. Spitzweg), Op. 25 (16 min)	
Violin, Viola, Cello	Mills Complete, 1.50
DeLamarre, Eric Serenade	Alfred Lengnick & Co. Ltd. (Mills) Score, 2.00; parts, 2.75
Mellers, Wilfrid String Trio (15 min)	Merc
Milhaud, Darius Sonatine a Trois	Complete, 2.50

QUARTETS

Barber, Samuel String Quartet, Op. 11	GS Score, 2.00; parts, 3.00
Bartok, Bela String Quartets, Nos. 1-6	BH Parts each quartet, 7.00
No. 1	Small score, 1.25
No. 2	Small score, 1.50
No. 3	Small score, 1.25
No. 4	Small score, 1.75
No. 5	Small score, 2.00
No. 6	Small score, 1.25
Bax, Arnold String Quartet in G	Chap Score, 2.50; parts, 4.00
String Quartet No. 2	*
String Quartet No. 3	Complete, 5.00
Bloch, Ernest A Deux Pièces Pour Quatuor a Cordes (7½ min)	Joseph Williams Ltd. (Mills) Min. score, 1.75; parts, 2.00
In the Mountains (Haute Savoie) (Two Sketches: Dusk; Rustic Dance) (0 1411)	CF
Landscapes (Paysages) (Three Short Pieces: North; Alpestre; Tongatalou) (0 1320)	Complete, 3.00
Britten, Benjamin String Quartet No. 1 in D, Op. 25	CF
Ferrata, G. String Quartet In G Major	Complete, 2.00; score, 1.50; parts, ea. .50
Gaul, Harvey Three Pennsylvania Portraits	JF Complete, 2.00; score, 1.50; parts, ea. .50
Gianferrari, Vincenzo Quartet (se. PR365, pts. 211602)	Ric Score, 1.50; parts, 2.50
Harris, Roy String Quartet No. 3	Mills Min. score, 1.25; parts, 2.50
Three Variations	GS Score, 2.00; parts, 3.00
Hindemith, Paul 8 Pieces in First Position	Edition Schott (AMP)
Jolivet, Andre First String Quartet (21 min)	Score, 1.00; parts, ea. .30
Jones, Charles String Quartet No. 2	Merc
Kaminski, J. String Quartet (22 min)	Score, 2.75; parts, 5.50
Kirchner, Leo String Quartet (1949)	Merc
Kohs, Ellis B. String Quartet (1940)	Score, 2.50; parts, 5.00
Korngold, Erich Wolfgang String Quartet No. 2	Merrymount Music Press (Merc) Score, 2.50; parts, 5.00
Malipiero, Francesco Stormelli e Ballato (se. PR287; pts. 119321)	MPHC Complete, 4.00; score, 2.00 parts, ea. 1.25
Piston, Walter String Quartet No. 2	Ric Score, 1.00; parts, 1.75
String Quartet No. 3 (1947)	GS Score, 1.75; parts, 4.00
Pizzetti, Ildebrando Quartet in D (se. 123151; pts. 123152)	BH Small score, 1.25; parts, 7.50
Prokofieff, Serge Quartet No. 2, Op. 92 (35 min)	Ric Score, 4.00; parts, 4.00
Rainer, Priaulx Quartet	Leeds
Rubbra, Edmund String Quartet No. 1 in F Minor, Op. 35 (19 min)	Parts, 3.00 Schott & Co. (AMP) Min. score, 2.50; parts, 5.00 Alfred Lengnick & Co. (Mills) Score, 1.00; parts, 3.50

Sauguet, Henri	Merc
Second String Quartet (22 min)	Score, 2.75; parts, 5.50
<i>Schoenberg, Arnold</i>	GS
String Quartet No. 4, Op. 37	Score, 3.00; parts, 5.00
<i>Sessions, Roger</i>	Marks
Quartet No. 2	Score, 2.00; parts, ea. 1.50
<i>Shostakovich, Dmitri</i>	Leeds
Quartet No. 2, Op. 69 (40 min)	Parts, 3.00
<i>Stoker, Robert</i>	Merc
String Quartet (1947)	Score, 2.50; parts 5.00
<i>Stillman, Mitya</i>	Leeds
Quartet No. 7 (arr. Kirghizian) (13½ min)	Score, 1.00; parts, 2.00
<i>Stravinsky, Igor</i>	BH
Three Pieces for String Quartet	Small score, 1.00; parts, 4.00
<i>Tansman, Alexandre</i>	AMP
Triptych	Score, 2.00; parts, 1.60
<i>Taylor, Deems</i>	JF
Lucrece	Complete, 5.00; score, 3.00; parts, ea. 1.25
<i>Thompson, Randall</i>	CF
Quartet No. 1 in D Minor (sc. 3; pts. 0 3565)	Study score, 1.50; parts, 2.50
<i>Toch, Ernst</i>	Leeds
String Quartet, Op. 70 (32 min)	Score, 1.50; parts, 3.50
<i>Villa-Lobos, Heitor</i>	Ric
Quartet VIII (sc. PR218; pts. 127589)	Score, 1.00; parts, 2.00
<i>Vincent, John</i>	Mills
Quartet for Strings	Min. score, 1.25; parts, 2.00
<i>Wilson, Mortimer</i>	JF
Miniature Suite	Complete, 1.25; parts, ea. .35

QUINTETS

2 Violins, Viola, 'Cello, Bass (or String Orchestra)	Leeds
<i>Tansman, Alexandre</i>	Complete, 2.50
Tomball de Chopin (8 min)	

SEXTETS

2 Violins, 2 Violas, 2 Cellos	AMP
<i>Martini, Bohuslav</i>	Min. score, 1.50; parts, 2.50
Sextet	

OCTETS

Double String Quartet	Merc
<i>Milhaud, Darius</i>	Score, 3.00; parts, each quartet, 3.50
Octus (16 min) (consists of 2 quartets, the 14th and 15th, which may be performed separately or together)	

WOODWINDS

DUOS

2 Flutes	Merc
<i>Castelnuovo-Tedesco, Mario</i>	Complete, 2.00
Divertimento	Universal Edition (AMP)
<i>Jelinek, Hans</i>	Score, 1.50
Six Canons	
Flute and Oboe	Merc
<i>Ginastera, Alberto</i>	Complete, 1.25
Duo	Joseph Williams Ltd. (Mills)
<i>Jaco, Gordon</i>	Score, .75; parts, 1.00
Three Inventions for Flute and Oboe (8 min)	
Flute and Bassoon	AMP
<i>Villa-Lobos, Heitor</i>	Score, 1.50
Bachianas Brasileiras, No. 6	
2 Clarinets	Mills
<i>Goldman, Richard Franko</i>	Complete, .60
Three Duets for Clarinets	

TRIOS

Flute, Oboe, Bassoon	BH
<i>Rathaus, Karol</i>	Complete, 1.25
Gavotte Classique	
Flute or Oboe, Clarinet (B♭), Bassoon	CF
<i>Daniels, Mabel</i>	Complete, 2.00
Three Observations for Woodwinds (Ironic; Canon; Atonic) (W2250)	
3 Clarinets	Marks
<i>Tcherepnin, Alexander</i>	Complete, 1.50
Trio for Three Clarinets (or Trumpets)	

QUARTETS

4 Clarinets	Broadcast Music, Inc. (AMP)
<i>Goeb, Roger</i>	Complete, 3.00
Suite in Folk Style	BH
<i>Grundman, Clara E.</i>	Complete, 1.50
Bagatelle	AMP
<i>Kraehenbuehl, David</i>	Complete, 3.50
Variations on a Pavane by Hermann Schein (B♭ clarinets, 1 bass clarinet)	BH
<i>Rathaus, Karol</i>	Complete, 2.00
Country Serenade	Ric
4 Bassoons	Complete, 2.00
<i>Dubensky, Arcady</i>	Complete, 2.00
Prelude and Fugue (NY 1132)	

QUINTETS

Flute, Oboe, Clarinet, Horn, Bassoon	GS
<i>Barrows, John R.</i>	Complete, 2.00
March	Mills
<i>Berezowsky, Nicolai</i>	Complete, 3.00
Suite No. 2, Op. 22 for Woodwind Quintet (16 min)	Merrymount Music Press (Merc)
<i>Couell, Henry</i>	Complete, 2.50
Suite	BH
<i>Fine, Irving</i>	Complete, 3.50
Partita for Wind Quintet	CF
<i>Jacobi, Frederick</i>	Complete, 4.00
Scherzo (W 1658)	

<i>Jacoby, H.</i>	Leeds
Quintet (14 min)	Score, 2.00; parts, 4.00
<i>James, Philip</i>	CF
Suite in Four Movements (Praeludium; Gavot and Drone; Introspection; Variations and Fugue) (W 1716)	Complete, 4.00
<i>Lucasing, Otto</i>	AMP
Fuening Tune	Complete, 1.00
<i>Mason, Daniel Gregory</i>	MPHC
Divertimento	Complete, 3.25; score, 1.75; parts, ea. .50

<i>Persichetti, Vincent</i>	GS
Pastoral, Op. 21	Complete, 2.50
<i>Verral, John</i>	Merc
Serenade	Complete, 2.50
Flute, Oboe, B♭ Clarinet, E♭ Alto Clarinet, Bassoon	MPHC
<i>Eppert, Carl F.</i>	Complete, 3.75; score, 2.00; parts, ea. .60
A Little Symphony (19 min)	

SEXTETS

Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon	Leeds
<i>Thomson, Virgil</i>	Score
Barcarolle (1½ min)	Complete, 2.00

OCTETS

Flute, Oboe, 2 Clarinets, 2 F Horns, Bassoon, B♭ Bass Clarinet	Leeds
<i>Campbell-Watson, Frank</i>	MPHC
Divertimento (4½ min)	Complete, 3.00; score, 1.00; parts, ea. .40

2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons	Leeds
<i>Tansman, Alexandre</i>	Complete, 2.00
Four Impressions for Octet (5½ min)	

BRASS

DUOS

2 Trombones	Leeds
<i>Blazhevich, Vladislav</i>	Score, 1.50
Concert Duets	
2 Tubas	Merc
<i>Goldman, Richard Franko</i>	Complete, .75
Duo	

TRIOS

3 Trumpets	MPHC
<i>Bach, Carl</i>	Complete, 1.35; score, .75; parts, ea. .35
Suite for Three Trumpets	
<i>Tcherepnin, Alexander</i>	Merc
Trio for Three Trumpets (or Clarinets)	Complete, 1.50

QUARTETS

Horn, Trumpet, Trombone, Tuba	GS
<i>Bernstein, Leonard</i>	Complete, .60
Fanfare for Bima	
French Horn, 2 Cornets, Trombone	BH
<i>Rathaus, Karol</i>	Complete, 1.00
Invocation and Fanfare	
4 Cornets (Trumpets)	BH
<i>Gillis, Dan</i>	Complete, 5.00
Sonatina No. 2	
2 Trumpets, 2 Trombones	AMP
<i>Picket, Frederick</i>	Complete, 2.00
Dance and March	
2 B♭ Trumpets (Cornets), Trombone, Baritone	CF
<i>Bergsma, William</i>	Complete, 2.00
Suite for Brass Quartet (W 1895)	
4 Trombones	GS
<i>Olander, Eino</i>	Set of parts, 1.75; trombone 1 and condensed score, .65; trombone 2, 3, 4, ea. .40
First Suite for Four Trombones	
3 Trombones, Tuba	Ric
<i>Dubensky, Arcady</i>	Complete, 2.00
Concerto Grosso (NY 1395)	

QUINTETS

Horn, 2 Trumpets, 2 Trombones	MPHC
<i>Dahl, Ingolf</i>	Complete, 3.75; score, 2.00; parts, ea. .50
Music for Brass Instruments (16½ min) (tuba ad lib)	
<i>Sanders, Robert</i>	Merc
Quintet in B♭	Complete, 3.00

SEXTETS

2 F Horns, 2 Trumpets, Trombone or Baritone, Tuba	Leeds
Six Russian Folk Songs (arr. Malter and Azarov) (9 min)	Complete, 2.00
Horn, 3 Trumpets, Trombone or Baritone, Tuba	MPHC
<i>Bohme, Oskar</i>	Complete, 5.00; score, 2.50; parts, ea. .60
Sextet in E♭ Minor	
3 Trumpets, 3 Trombones	MPHC
<i>Becker, Arthur</i>	Complete, 2.00; score, 1.00; parts, ea. .25
Paean	

SEPTETS

2 Horns, 2 Trumpets, 2 Trombones, Tuba	Mills
<i>Berezowsky, Nicolai</i>	Brass Suite for Seven Instruments (12 min)
Suite No. 2, Op. 22 for Woodwind Quintet (16 min)	Complete, 2.00

NONETS

2 Horns, 3 Trumpets, 3 Trombones, Tuba	AMP
<i>Rieger, Wallingford</i>	Complete, 4.00
Nomad	
2 Horns, 3 Trumpets, 2 Trombones, 1 Euphonium or Baritone, Tuba	BH
<i>Ireland, John</i>	Complete, 2.50
Holy Boy (arr. Stepp)	

(Continued on page 18)

PRINCIPAL officers of the National Association of Schools of Music, Music Teachers National Association and Music Educators National Conference held an informal conference on November 30, 1952, for preliminary exploration of areas of common interest, with a view to the development of cooperative relationships and integrated, synchronized, or joint effort as may be deemed appropriate in any given instance. Present at the conference: Representing MTNA were John Crowder and Barrett Stout, who were President and Vice-President, respectively, at that time; representing NASM were Harrison Keller, president-elect, and Price Doyle, retiring president; representing MENC were Ralph Rush, president, Marguerite V. Hood, first vice-president, and C. V. Buttelman, executive secretary.

An accord was reached as to the desirability and feasibility of the proposed plan and first collaboration will be to draft an initiatory statement of the results of the exploratory discussions and the recommendations of the group for consideration of the respective executive bodies of the three Associations.

Suggestions for incorporation in the initiatory statement included the following points:

1. The three organizations have, to a considerable extent, interlocking membership personnel.
2. Although each of the organizations has a specific field of operation

Joint Proposal for Interorganizational Cooperation

MUSIC EDUCATORS NATIONAL CONFERENCE

MUSIC TEACHERS NATIONAL ASSOCIATION

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

and certain aims and objectives which are distinctive, there is a field of common interest and purpose which all three organizations serve.

3. In pursuit of the specific and broad objectives and in the services maintained by the respective organizations, each automatically gives aid and support to one or more phases of the program of one or both of the other organizations.

4. In large degree the strength of each organization is inherent in the loyalties and voluntary services of its individual members. Utilization for mutual benefit of the power and influence of the respective organizations is desirable and possible, but must be predicated on mutual confidence and esteem on the part of the leadership of the three organizations. Further, it is necessary that there be understanding of the purpose and

position of each organization in its own right and in its relation to the other two organizations, and to those groups or organizations which are in a position to cooperate with any one or more of the three organizations undertaking this program of cooperation.

5. To bring the proposed plan to fruition a first essential is to have an understanding of those areas of activity and service which are distinctively or chiefly the concern of the respective organizations.

6. Next would follow the determination of major fields or areas in which there can be concerted effort, collaboration, or even joint projects. Such joint study and planning would tend to minimize duplicating projects, seeming or actual, with concurrent gains in the total program achieved with maximum economy and harmony.

7. Obvious areas of cooperation include matters pertaining to curricula, accreditation, the furtherance of understanding and cooperative relationships between private teachers and school music teachers, but there are no doubt other areas which study will disclose. (There was no attempt to explore at length any of the possible fields of cooperative planning or effort.)

8. Already under discussion is a proposal for joint sponsorship of a publication which would be useful in the field of guidance with some such title as "Careers in Music." (Unfortunately there was not time to take up this item at the November 30 meeting, although it had been previously discussed by officers of the three organizations.)

MTNA Executive Committee



Pictured at the opening Executive Committee meeting in Cincinnati are, standing, left to right, Treasurer Leland A. Coon, Roy Underwood, Dixie Yost, Executive Secretary S. Turner Jones, Dorris Van Ringelessteyn, Vice-President Virgina France, Lucile Jones, Leo Miller, Esther Gilliland, Theodore M. Finney, William Newman, Donald M. Swarthout, Harold Spivacke. Seated left to right are Raymond Kendall, Vice-President Duane Haskell, President Barrett Stout, Past-President John Crowder, Luther Richman, Amy Welch, Hazel D. Monfort, Vice-President Karl Kuersteiner.

Released Time For Private Music Lessons

Robert Hirtzel

RELEASED time for private music lessons was a problem in Vancouver, Washington for many years. Efforts to arrive at an understanding had been attempted by individual music teachers; conferences were held with the Superintendent of Schools and the Supervisor of Music, but for some reason things just did not click. It continued this way until the war years of 1942 which necessitated the use of a double shift in the elementary and junior high schools.

With all its hardships and shortcomings the double shift worked out well for the scheduling of music lessons. Students were simply assigned time in the morning or afternoon while they were not in school. In this way it was possible for a teacher to fill up morning and afternoon time, and not be forced to teach into the late hours of the night.

When the war ended, and schools once again returned to a single shift, the music teachers were faced with a problem worse than before in that they had built up larger classes than they could teach outside of school hours.

The problem was discussed in Music Teachers' meetings, and it was decided to have the chapter president talk to the Superintendent of Schools. She presented the problem in this manner:

"Mr. Superintendent, I have come to you to ask your help in solving this problem. Some private music teachers of Vancouver have more students than they are able to teach outside of school time. They need these students to be able to make a respectable living, and would like to be able to give the lessons at a time that the students can derive some good from the instruction."

The Superintendent of Schools, listened to what the chapter president had to say, said he realized a problem existed, and agreed to appoint a committee of administrators to meet with a committee from the music teachers to see what could be worked out.

In the meantime various administrators, mostly principals of schools, were contacted by a public school music teacher, who was also a member of the local Music Teachers chapter. He explained the music teachers' side of the issue along these lines:

The private music teacher is interested in the welfare of children.

The private music teacher is developing leaders for school music.

The private music teacher is willing to cooperate with the schools.

The private music teacher is a friend of the schools.

The private music teacher will build his program around that of the schools by using all available time before giving lessons on school time.

The private music teacher is a solid citizen owning property and supporting the schools, not a fly-by-nighter.

The music teacher helps to build desirable citizens.

By acquainting some of the administrators with the music teachers' program, they were able to discuss it to better advantage in meetings that followed.

I do not mean that there were no misunderstandings. There were; but most of them stemmed from the fact that heretofore no concerted action had been taken to explain the private music teachers' program. The public schools lacked confidence in the private teacher, and the private teacher thought that the public schools did not appreciate his contribution to the school music program.

At the first meeting of music teachers and school administrators many things were given a good airing and misunderstandings cleared up. For example, one of the administrators did not know that one vocal teacher had seventeen pupils in the *a cappella* choir of the high school, and that five members of the girls sextette studied privately. He thought these talents had been developed entirely in the schools. He also thought the private teacher would want to come into the schools to teach, and would disrupt classes. It was explained to him that in some communities such a plan had worked out well, but that the Vancouver music teachers had their own studios, and were not interested in giving lessons in the schools. These explanations helped to win him over.

The entire approach of the private music teachers was one of explaining their program with the belief that the school administrators were reasonable people who would make reasonable decisions when facts were known.

No pressure of any kind was at

(Continued on page 17)

MTNA Certification Committee



Pictured during one of the sessions on certification at Cincinnati are, left to right, Lee Blazer, J. Hubert Liverman, Chairman Hyman Krongard, Sydney Morrow, John O. Samuel, Russell Squires, Roy Underwood.



BARRETT STOUT
MTNA's New President

LOOKING back on the seventy-seventh annual meeting of MTNA in retrospect, it is the consensus of opinion that it was one of the finest ever presented, both in facilities and in the quality of the program. MTNA has a reputation for providing outstanding programs, but in the events of the Cincinnati meeting, we seem to have exceeded even what has been done in the past. Credit for this goes to the chairmen of the standing committees who have the responsibility for arranging programs within their fields, to the officers and Executive Committee of MTNA who act as guiding consultants, and to the co-operating groups. These groups at Cincinnati were the American String Teachers Association, Music Library Association, and American Matthay Association, each of which provided programs.

Only those who have had the experience of being on the "inside" of music conventions can appreciate the tremendous amount of work, effort, and expense that go into a national meeting of the scope of MTNA meetings. Acting as advance agent, buffer, and general on-the-spot representative of MTNA for an entire year before the actual event of the convention is the local chairman and the committee appointed by the chairman. Our Cincinnati local chairman was Goldie R. Taylor. To her and to her committee MTNA extends its congratulations and thanks for a stupendous job well done. Especial thanks go to

National Convention News

Two New Divisions

Council on Materials

Constitutional Changes

State Affiliations

Editorial Board

Convention Schedule

New Officers

June Weybright, the chairman in charge of properties. Hers was the unenviable task of seeing that the correct number and kind of music stands, pianos, lights, loud speakers, blackboards, tables, projectors and a multitude of other properties were in the right rooms at the appointed times. Without the loyal and devoted work of these people of the local committee, a convention of the magnitude of the Cincinnati meeting would be impossible.

And now let us see what actually happened at Cincinnati, besides all the splendid concerts, meetings, forums and other activities that were available to those who attended. Elsewhere in this issue may be found details on some of the meetings, such as the Theory-Composition Section, the Certification meetings, and the Student meeting.

In line with MTNA's plan for divisional identity for all affiliated states, two new divisions were formed during the convention, to be known as the West Central and East Central Divisions. The West Central Division includes the states of Iowa, Kansas, Missouri and Nebraska; the East Central is composed of Illinois, Indiana, Michigan, Minnesota, Ohio and Wisconsin. Details on the personnel of the Executive Committees and plans for the conventions for

these divisions will be found on the third cover of this issue.

The applications for affiliation of Alabama, Kentucky, Delaware, Pennsylvania, Illinois, Louisiana and Nebraska MTA's were accepted by the MTNA Executive Committee. This brings into our affiliation program a total of twenty-five state music teacher associations.

Another step forward in MTNA's expansion program was the formation of an Advisory Council on Materials that will be in charge of all divisional and national convention exhibits. The exhibits of music pub-



LUTHER RICHMAN
Chairman of
MTNA
Editorial Board



BENJAMIN GRASSO
Chairman of
Council on
Materials



STORM BULL
New member
of MTNA
Executive
Committee

lishers, manufacturers and educational institutions which are always a part of an MTNA convention are one of the finest opportunities a teacher has to learn at first hand what is going on in the teaching field. Through a desire to coordinate efforts and provide a valuable exhibit area for every MTNA meeting, the Council on Materials has been established, with Benjamin Grasso, of G. Schirmer, Inc., as the Chairman. Other members of the Council include Don Malin, president of C. C. Birchard, Kathryn Jackson of Music Publishers Holding Corporation, Carl Miller of Associated Music Publishers, Inc., Arthur A. Hauser of G. Ricordi, and Ray Green of American Music Center.

Also formed was an MTNA Editorial Board, composed of Luther Richman of Montana State University as Chairman, Dr. Duane Haskell of Chicago Musical College, Dr. Theodore M. Finney of the University of Pittsburgh, who is editor of the MTNA Proceedings, and S. Turner Jones, managing editor of *AMERICAN MUSIC TEACHER*.

At a previous meeting of the MTNA Executive Committee held in November in Chicago, it had been

voted to discontinue the annual national convention in favor of a biennial convention to be held in the odd-numbered years, with the even-numbered years being devoted to divisional conventions. To provide for the necessary mechanics of conducting the business of the Association on the basis of this biennial plan, numerous changes were made in the MTNA Constitution and by-laws. These changes will be evident when the revised constitution is printed in *AMERICAN MUSIC TEACHER* at a later date.

In accordance with this change in convention schedules, conventions will be held by the Southwestern, West Central and East Central Divisions in 1954, and the next National Convention will be held February 13-16, 1955, in St. Louis, Missouri, with the headquarters at the Hotel Jefferson.

Elections

After serving for the past year as President of MTNA with much distinction, John Crowder, Dean of the College of Fine Arts at the University of Arizona, handed the responsibility of guiding MTNA affairs to our new President, Dr. Barrett Stout, who was elected for a period of two years. Dr. Stout has served the Association most ably as Vice-President in charge of States and Divisions; he comes to his post with a very keen knowledge of MTNA's goals. He is Director of the School of Music at Louisiana State University, and he is a past-president of the National

**GOLDIE
TAYLOR**
New member
of MTNA
Executive
Committee



Association of Music Executives in State Universities. He holds a Ph.D in psychology of music from the State University of Iowa, and is a member of Phi Delta Kappa, Sigma Xi, Phi Kappa Phi, and Phi Mu Alpha Sinfonia.

Other newly elected officers include Dr. Karl Kuersteiner, First Vice-President in charge of program, Dr. Duane Haskell, Second Vice-President in charge of states and divisions, and Virginia France, Third Vice-President, in charge of membership. Dr. John Lowell of the University of Michigan is the new Recording Secretary. Leland Coon remains as Treasurer. Newly elected members of the Executive Committee include Storm Bull, President of Colorado MTA, Goldie R. Taylor of Cincinnati, Caroline Irons of Oakland, California, and Mrs. Henrietta McElhany, President of Washington MTA. LaVahn Maesch of Lawrence Conservatory, Appleton, Wisconsin, and Richard Kauffman of St. Louis Conservatory of Music also become members of the Executive Committee, inasmuch as they are presidents of the two new divisions.



MTNA's Three New Vice-Presidents



KARL KUERSTEINER
in charge of program



VIRGINIA FRANCE
In charge of membership



DUANE HASKELL
In charge of States and Divisions

IN THE winter of 1951 an unusual concert of music for wind instruments was performed at the Eastman School of Music under the writer's direction. This evening of music began with a *Ricercare* for wind instruments by Adrian Willaert (1480-1562), and ended ten compositions later with the *Symphonies for Wind Instruments* by Igor Stravinsky. This program, which was almost twenty years in the building, had significance far beyond the beauties of the music played and the excellence of the performance given by students from our Instrumental Ensemble Department. The wonderful affect this concert had upon the discriminating audience and the press is a pleasure to recall, as is the reaction of the players which was positive, articulate, and enthusiastic in the extreme.

The direct result of this evening of original music for wind instruments was the establishment in the fall of 1952 of the Eastman Wind Ensemble. Prior to the opening of school this year I sent a mimeographed letter to approximately four-hundred composers in all parts of the world telling them of our plan to establish an ensemble of the following instrumentation:

Woodwinds

Two flutes and piccolo and/or alto flute
Two oboes and English horn
Two bassoons and contra-bassoon
One Eb clarinet
Eight Bb clarinets, or A clarinets divided in any manner desired or fewer in number if so desired
One Eb alto clarinet
One Bb bass clarinet
Choir of saxophones—two alto Eb, tenor Bb, baritone Eb
Brass
Three cornets in Bb
Two trumpets in Bb or five trumpets in Bb
Four horns
Two euphoniums (bass clef)
Three trombones
One Eb tuba
One BBb tuba or two BBb tubas if desired
One string bass
Other instruments
Percussion, harp, celeste, piano, organ, harpsichord, solo string instruments, and choral forces as desired.

My letter stated in part that it was our hope that composers would look upon this instrumental establishment as the basic instrumentation from which they could deviate should a particular score require more or less instruments than were listed. It was further stated that they might con-

THE WIND ENSEMBLE

FREDERICK FENNELL

sider this in the same manner as one does the *tutti* orchestra, the full organ, or the complete seven-plus octave range of the piano keyboard—a sonority resource to be utilized only when desired. My correspondents were informed that the Eastman School would have one annual symposium for the reading of all new music written for the Wind Ensemble, and that there would be no "commissions" save those of a performance that was prepared with skill and devotion. A listing of representative scores of music for wind instruments, a form on which they were to list their existing works larger than quintets, and space for their comments on the idea of the Wind Ensemble completed this packet of material. The response from composers was immediate and enthusiastic. Approximately sixty per cent of those who were contacted acknowledged my letter, and each mail brings more.

Opportunity

What does all of this mean to the American composer? The answer, of course, will not be a complete one for some time to come. At the outset, however, it is obvious that the organized Wind Ensemble provides one more outlet for the creative artist and his necessary recreative colleagues. There is nothing new about large assemblies of wind instruments, or little which is unusual about composing music especially for them. The concert type of wind band has stimulated some significant writing in recent years. Several composers of the first rank have had commissions from publishers, state

music educators associations, and from Edwin Franko Goldman. One of the greatest forces behind this activity has always been the simple and sincere requests for more good music from the men who conduct the many important college and university bands of our country. The concert band will continue to contribute more literature to the ever growing repertoire of music for band.

This particular variety of instrumental ensemble is a vital part of the musical life of the hundreds of communities which it serves. The growth of concert bands has been a particularly American educational phenomenon. They could not exist without those educational institutions which support them financially but which, in turn, shield them from that stimulation to growth which public criticism has fostered throughout the history of musical performance.

The concert band has other liabilities which unfortunately seem to outweigh its assets. Among these are its origin as a military body, its questionable transplantation, with almost no compensating change in the size of its instrumentation, from the open air, where it is supreme, to the concert hall where it has attempted to compete with the orchestra in a field which that body and its public is not likely to yield to the concert band as that organization is presently constituted. Its further place in the minds and hearts of school administrators as a public relations outlet *par excellence*, while an asset to that important aspect of public and private education, seems to be a definite liability to the further development of the band as a medium of

pure musical expression at the concert hall level.

One factor which is of constantly increasing concern to some educators is the problem of the ever-enlarging personnel which is the fashion with the college concert band. In spite of this large participation, and whether we like it or not, there is an ever-increasing number of our student wind players who are not interested in the band. The individual who is weary of being the fifteenth cornet or the twenty-fourth clarinet may be non-committal on the subject, but unless he is lucky and good enough to get a chair in the orchestra, he ends up in the big band. The average student in our schools desires and needs more training, more individual responsibility, than these conditions can offer. In the limited repertory which most concert bands play in a season, a student's contact with the music of the sixteenth, seventeenth, and eighteenth centuries is practically nil, as are his experiences with much of the best music of the twentieth century. Most of this music does not fit the personnel of the concert band, and since the performance of most music for winds, aside from chamber music, is the strict province of the band director, it rarely gets performed in our schools.

Standardization

The primary concern of the professional conductors, professional educators, instrument manufacturers, and music publishers who are responsible for the development of the concert band in the last forty years has been, and continues to be, the problem of a standardized instrumentation. Art by manifesto seldom succeeds, and in establishing "standard instruments," approved by prominent and influential associations, the composer has been told for what instruments he must write, not in so many words, perhaps, but the implication is

(Continued on page 16)

Seen at Cincinnati →

From top to bottom: Council of State and Local Presidents; Therapy-Psychology speakers; String meeting with student 'cellists performing; another sectional meeting; Bruce Benward speaks to college group.



~STUDENT NEWS~

STUDENT ACTIVITIES at the CINCINNATI MEETING

ON Friday evening, February 20th, 1953, in Cincinnati, Ohio, the first session of Student Membership in MTNA was held as part of the 1953 National Convention of the Music Teachers National Association. Although this part of MTNA is only one year old, a very enthusiastic group of people attended, and the students received a great deal of inspiration to take back to their own chapters. Several teachers attended this session, and learned how student membership in MTNA will aid them in their own studio and classroom teaching.

The meeting was opened by Dr. Donald M. Swarthout of Kansas University, past president of MTNA, and an extremely important leader in the life of MTNA for many years. It was fitting, indeed, that he should tell the young people about the organization of which they are now a part. He stressed the fact that these young people must assume responsibility for the growth and influence of MTNA in the future.

After giving a brief history of some of the vital points of the growth of MTNA since its founding in 1876, Dr. Swarthout left the following message with the students: "We are in a period of experimental years in MTNA, and we need the support, interest, and backing of several thousand musicians to carry MTNA forward. The alive and the alert teachers attend the meetings, and lend their influence to the success of MTNA. Each teacher must feel the responsibility for giving his efforts and influence to an organization in order to gain any benefit from the contributions made by other teachers to the Association. We eagerly look forward to you, the future teachers, to contribute your interests and talents to MTNA."

A *Sonatine for Piano* in three movements, composed by David Ahlstrom, and performed by Ellsworth Snyder, constituted the musical portion of the meeting. Both Mr. Ahlstrom and Mr. Snyder are members of MTNA Student Chapter 3 at the Cincinnati Conservatory of Music. The composition showed both in the writing, and in the playing, the capabilities of two young men who have much to contribute to the future course of music in this country.

Good Advice

Mr. Ennis Davis, Editor of MUSIC JOURNAL, gave a very interesting address to the students on the topic "The Private Teacher's Community Know-How." Mr. Davis said that he is interested in the manner in which the teacher becomes a part of the community life in which he lives; the influence he is able to exert on his fellow-men, and the contributions he is able to give to the community musically.

"Our big problem today is the enlistment of young people to teach. Unless a person feels that he has a 'call' to be a teacher, and takes it upon himself to be a dynamic teacher and of importance in the community in which he is teaching, he will choose to enter a more remunerative profession: one in which he need not become a member of the 'neuter gender' as so many teachers do. Too many teachers lead triangular lives. They go from their boarding and rooming houses to the school; from the school to the post office; from the post office back to their boarding houses. The emergence of teachers as people is one of the nation's biggest problems. Only by the teacher himself being aware of his importance in a community, and in turn making the community aware of his importance, will this problem be solved."

After Mr. Davis finished speaking Miss Jeannette Cass, National Stu-

dent Membership Chairman, introduced the members of the panel who discussed the student activities of the various chapters represented. Mr. Larry Isaacs of MTNA Student Chapter 1, University of Georgia, told of the influence on and plans of the Chapter for the music activities in the state of Georgia. He expressed his appreciation for the inspirational meetings he had the privilege of attending at the Convention, and of his eagerness to return to his Chapter and urge other students to attend in future years.

Miss Suzanne Axworthy, who is in charge of MTNA Student Membership in North Carolina, told of her work, and of the activities of MTNA Student Chapter 6 at Meredith College, Raleigh, North Carolina, of which she is the sponsor. Mr. Richard Kauffman, sponsor of MTNA Student Chapter 4 at St. Louis Institute of Music, told how his Chapter came into existence, and the vital way in which MTNA Student Membership aids the methods courses and the classes in teaching materials in his school.

The effectiveness of the first student meeting at a National Convention of the Music Teachers National Association is due to the enthusiasm, inspiration, and optimism of these young people who are aiding in the Student Membership project. With people who have such interest in and vision for the future of MTNA, it is certain that this organization will be a vital factor among students and teachers for countless years to come.

Overtones

The two newest MTNA Student Chapters have recently been formed at the School of Music, Florida State University, Tallahassee, and at Adams State College, Alamosa, Colorado.

FROM THE STATE ORGANIZATIONS



ONE of the fastest growing new state music teachers associations is Alabama MTA. With first efforts begun last summer, and through the untiring and devoted efforts of Esther Rennick, of Birmingham, the first President, assisted by many devoted people all over the state, there is now an established organization of over one hundred members who met for their first convention March 26-28 in Birmingham.

An organizational meeting was held in Montgomery in November, at which time officers were elected. These are: Esther Rennick, President; H. D. LeBaron and Eleanor Abercrombie, Vice-Presidents; Mary DeBardeleben, Recording Secretary; Claudia Faulk, Corresponding Secretary; Helen White, Treasurer; Emerson Van Cleave, Consultant; and Mrs. Philip Speir, Dean.

With the theme of "Elementary Music on the March," the first con-

vention of Alabama MTA is taking place as this issue of *AMERICAN MUSIC TEACHER* goes to press. Even in such a young organization, the students of members of the association are already being given an opportunity for recognition through the medium of an essay contest on the subject, "Why I Would Like To Be A Music Teacher," sixty entries for which had already been received by March 1.



by Mrs. Myron Hayward

DR. Donald M. Swarthout, long a prominent personality in MTNA, and a past-president of the Association, traveled to Omaha from the University of Kansas to act as Chairman of the organizational meeting of the Nebraska MTA, held at the Omaha Athletic Club January 4, with Dr. and Mrs. William H. McNichols as sponsors.

At this meeting, the following officers were elected: Edith Lucille Robbins, Honorary President; Dr.

Robert W. Fiester, President; Mrs. Myron Hayward and Miss Jane Pinder, Vice-Presidents; Myrtle Clare

ROBERT W.
FIESTER
President of
Nebraska
MTA



Cole, Secretary; and Mrs. Nelson T. Thorson, Treasurer.

Dr. Fiester, who is Assistant Professor of Music at the University of Omaha, takes over the position of first President of this newly-organized association with the very fine support of well over one hundred charter members of the association. Through the really splendid work that has been going forward for the past several months, this new association is embarking on its course with initial membership of good size, with 100% affiliation with MTNA, with a membership in the West Central Division of MTNA and with the plan to act as the host association for the 1954 convention of the West Central Division of MTNA. In addition, Nebraska MTA is holding its first state meeting in Omaha March 21-23.

MTNA National Office Reports Some Interesting Activities of State Associations

Arizona MTA—A new service to its members has been provided by Arizona MTA through its new state publication, *Arizona State MTA News*. Edited by Miles Dresskell, the very attractive news bulletin serves to keep members in touch with all musical activities in the state.

Kansas MTA—Volume 1, Number 2 of the *Kansas Music Teacher*, the official publication of Kansas MTA, shows splendid promise of being an outstanding state publication. The four-page convention issue was full of interesting news regarding state and national conventions, plus school and studio news, and a special message to prospective members.

Montana MTA—A very appropriate New Year's gift to members of Montana MTA from President Helen La Velle took the form of a mimeographed set of three papers read at the December meeting of a joint session of Montana MTA and Montana MEA, held in Billings. It was felt that these papers were so worth while that all members should have a copy.

State music teachers associations should exist to provide a constant service to members. This service is possible through a variety of ways; the above are just a few examples of some possible avenues. There are many more. Those members of MTNA who would like further information concerning possible types of service are invited to write to the MTNA National Office, 17 West 71st Street, New York 23, N. Y.

PENNSYLVANIA

by Theodore M. Finney

THE Pennsylvania MTA held its third annual convention in Pittsburgh on November 28-29, 1952, with headquarters at the Hotel Schenley. Most of the meetings were held in the Foster Memorial Hall on the campus of the University of Pittsburgh. The meeting time was most attractive because it coincided with two days of the Pittsburgh Contemporary Music Festival. Convention meetings were arranged to avoid conflicts with the Festival concerts. All events took place within a short block of the hotel headquarters, so it was possible for visitors to have a very enriching two days.

The first general meeting was opened by President James Francis Cooke who introduced Dr. Paul Anderson of the Pennsylvania College

for Women whose address, "The Layman Looks at the Music Teacher," provided the theme of the convention. Special seminars for piano, string, voice and organ-choral teachers filled the two days. The final event was the annual banquet, where superlative music was provided by Miss Frances Magnes, violinist, and Mr. David Garvey, pianist.

DALLMEYER
RUSSELL
President of
Pennsylvania
MTA



It is impossible to report this convention without crediting the efforts of those whose work and interest made it possible. Certainly Mr. Earl Truxell, as local chairman, did a year's work of preparation which neither he nor the association will soon forget, and the Pittsburgh Piano Teachers Association supplied the energy, enthusiasm, and hospitality so necessary to such a meeting.

Officers for the coming year were

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elected at the annual Business Meeting. They are Dallmeyer Russell, President; Mrs. Elizabeth Pommer Shields, First Vice-President; Mrs. Grace A. Plane Tower, Second Vice-President; Earl Truxell, Recording Secretary; Stanley Sprenger, Corresponding Secretary; Mrs. Arzella Huntsberger, Treasurer.

FENNELL

(Continued from page 13)

usually quite clear. Is it any wonder, therefore, that the wind band medium has been approached, if at all, with the caution of the skeptic? The history of musical composition is the history of music; and it proves without question that the composer has always shaped the development of those instrumental ensembles which have survived. The orchestra, the opera, the string quartet, and the marching-military band, for instance, all have a distinguished literature to which the composers of every occidental culture have contributed endlessly and without persuasion for over three-hundred years.

The attractiveness of the aforementioned ensembles has not dimmed in recent years. Their irresistible fascination to composers is evident in the music which, along with what we call jazz, fills our lives twenty-four hours a day. The Wind Ensemble "instrumentation" is not a further attempt at standardization. It is presented simply as a point of departure. With it, however, one can perform, with but few exceptions, all of the great music written for wind instruments dating from the sixteenth century to today. From this imposing amount of music I chose three works for the debut performance of the Eastman Wind Ensemble which took place on February 8th of this year: Mozart's 10th *Serenade in Bb* for 13 winds, Wallingford Riegger's *Nonet* for brass, and Paul Hindemith's *Symphony in Bb* for concert band.

This program argues strongly against the old complaint leveled against wind instruments that there is no music written for them which is of sufficient interest to make anyone care to hear it performed. Concerts by the Eastman Wind Ensemble in the format given above are becoming a regular part of Rochester concert life. These events, together with the Annual Symposium of new music for all wind combinations from nine

instruments to the limits of the composer's desires will be two more outlets of interest to the American composer. Judging by the high percentage of Americans who responded to our original letter, this interest is already evident. At some future time we hope to make available to the readers of *American Music Teacher* a complete listing of the results from the survey which composers have supplied as well as a repertory of the music we intend to perform. In an article for the September 1952 issue of *Music Journal* I wrote that "the time has come for the wind instruments to own a home of their own, unmortgaged by the limitations and traditions of other properties in which they have resided for so long. We are providing one such home in Rochester." The future development of literature for this attractive musical medium once again rests squarely in the hands of the composer.

*

HIRTZEL

(Continued from page 9)

tempted.

Following the first joint meeting a statement of policy was drawn up by the private music teachers and passed on to the public school administrators committee. It read:

"It shall be the purpose of the Vancouver Music Teachers to co-operate in every way possible for the good of the student . . ." and suggested that:

Released time be placed upon a basis of the private teacher's need for time. All available teaching time be used before school time is requested.

Consent of parents, principal and class room teacher be obtained.

Study hall time, before school, noon hour, before noon and early dismissal be used for lessons to save time.

Music teachers plan schedules so that only students from nearby schools would be asked to be excused.

Parents help in the matter of transportation to keep schedules on time.

Music teachers who were not certified by the Washington State

Department of Education agreed to work toward certification.

These suggestions were used by the administrators committee in drawing up final plans.

Following these meetings a screening committee composed of the supervisor of music and principals was set up to receive and act on applications from teachers requesting school time. Definite appointments were made and teachers requesting school time for students came before the committee with their weekly teaching schedules to point out the necessity

of the request. If the committee felt the request was justified, the teacher's name was placed on an approved list. This list, along with rules governing dismissal, was sent to the principal of each building in the Vancouver school system who in turn put the plan into effect.

The Vancouver Public School Administrators are proud of this addition to their fine music program. It has been in operation for more than five years and is working out well for all concerned.

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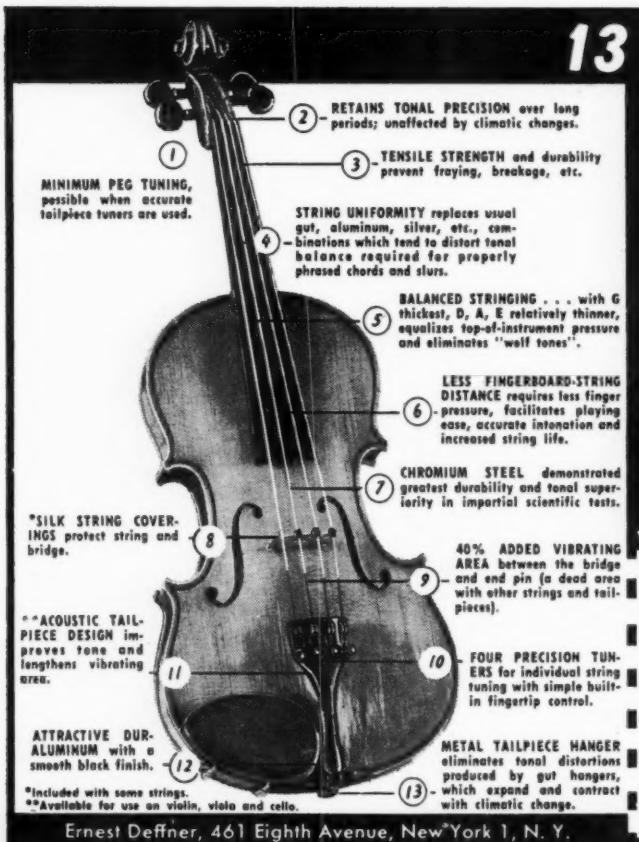
CHAMBER MUSIC

(Continued from page 7)

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BEAN

(Continued from page 1)

Sousa's life, turn to his autobiography, *Marching Along*, now obtainable in the popular edition.

Folk music found in this country can provide material for numerous programs of much interest. It is to the advantage of all three concerned, the piano teacher, the pupil, and the school teacher, to relate the pupil's extracurricular activities with his school experiences. Folk songs certainly can serve as one bond between school music and piano lessons. Fortunately, many of our composers for children have made suitable arrangements of this kind of music.

In presenting programs of folk songs, the teacher has a fine opportunity for linking music with daily living from the period of the first settlements here. Colonists brought their music from native lands. Their songs, which reflected the events of daily life, were passed from generation to generation. When the occasion arose, they were adapted to meet different situations, or entirely new songs were made. As our

people spread throughout this country, and as our nation developed, we were a singing people. The many groups of folk songs show how closely music and daily activities went hand in hand. A partial listing of folk music in this country will show its diversification, yet at the same time it will show that each group of folk songs expressed a part of life in these United States. The songs of the Negroes, the seamen, the lumbermen, the miners, the Appalachian mountaineers, the Cajuns, the cowboys of the West, all of these songs were an expression of the people who sang them.

The increasing interest in folk music in recent years is shown by the many excellent recordings available. The records produced by Young People's Records, Children's Record Guild, and Gloria Chandler Recordings, Inc. are an invaluable aid. These records feature adventures in the daily living of our people within a frame of folk songs. Each Chandler record is provided with a script which gives the historical setting of the story, information about the folk songs used, and suggestions for pre-listening activities.

These suggested programs are just the prelude to the subject of the re-

lationship of music and the part it plays in daily living, but they do make a beginning. The well-known melodies of Foster, the rousing marches of Sousa, and the familiar folk songs make an excellent spring-board for a further development of our pupil's musical experiences.

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EDITORIAL

(Continued from second cover)

characteristics of a professional calling, teachers who are responsible for educating future musicians must also professionalize their students. How can this be done?

First, by demonstrating in their daily lives that they possess the three characteristics of professionalism: responsibility, ethics, and pride.

Second, by imbuing their students with these characteristics. Teachers who show that they feel great responsibility for their students, and for their own teaching, will imbue their students with that same feeling. Teachers who give the impression that they are only trying to fill so many minutes and hours a day by means of teaching, teachers who are short and curt with their students, and who do not seem human, teachers who apologize for being teachers and who fail to show pride in their teaching can never imbue their students with the characteristics of their profession. Such teachers will produce additional teachers and performers who will also lack a feeling of responsibility for the work they are doing, who could easily stray from the path of professional ethics, and who may never experience that rewarding feeling of having discharged their responsibility honorably and adequately.

Some concrete aspects of the professionalization of the future musician must be included in this educational program. Young musicians must be made aware of the professional organizations and associations in which they should assume membership and responsibility. The publications of such associations should be used in the teaching process. Students must be made highly conscious of the aims and activities of the professional associations that can contribute to their success, and to which they can contribute their talents, ideas, and plans. Students must also be given complete information concerning those firms and individuals who contribute to the musical world by means of publication, research, and manufacture. These seemingly mundane matters are still mysteries to many embarking on a music career, whereas all musicians should be in complete possession of such facts.

Dress, deportment, carriage, speech, appearance, behavior, personal taste, urbanity, all are part of the professionalization of the musician. In some cases these aspects of professionalization are mistakenly presented as a veneer, whereas they should permeate the individual's whole being. All musicians should have as part of their equipment sound judgment so that they will intuitively adhere to that which is good, true, beautiful, noble, and refined, and reject all that is base, vulgar, false, and spurious. All this is part of the professionalization of the musician.

These, then, are the responsibilities of music teachers: in addition to developing musicianship and performing skills in their students, and in addition to possessing and exhibiting the marks of professionalism in their own lives, those who are preparing young people for a career in music must also include the professionalization of the music student in their educational plans, so that all future professional musicians will possess a deep sense of responsibility in the discharge of their duties, they will follow only the highest ethical practices, and in turn will experience as part of their reward the feeling of pride in their chosen profession.

S. T. J.

1. H. W. Prentis, Jr., "Liberal Education for Business and Industry," American Association of University Professors *Bulletin*, Volume 38, Number 3, Autumn 1952, p. 347.

WEINGARTNER

(Continued from page 3)

Kunst, "new music," accessible, i.e., comprehensible to the public.

The first "solution" which comes to mind when one is confronted with such an historical sketch is the composing of functional music in the very strict sense. Marriages still took place, people still died, the "occasions" for music remained. It is true that this was advocated, and music of this kind was written. Yet, it would be entirely misleading to discuss *Gebrauchsmusik* from this point of view. Berlioz' *Requiem* too, with its tremendous chorus, orchestra and four brass choirs, was commissioned for a great state occasion! A more radical reorientation was required. It was not enough to label a suite "marriage celebration,"

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or to show one's interest in society by composing funeral music for one of its heroes.

The antitheses of listening and participation, and the distinction between active and passive listening are the terms with which these men worked out their proposals. The main part of the *Gebrauchsmusik* program was directed toward the musical amateur, the dilettante. They saw him rather than the listener as the most vital consumer of music. They saw also the musical amateur as listener, as that person who would understand the new music which was "free music." Music for the home, for the school and for the amateur chorus was demanded. Music was still played, the amateur existed; but what was he playing now, and how was one to write for him?

The Forgotten Amateur

The man who played music for his own satisfaction and enjoyment was in a sorry plight. He had very few alternatives. Either he played over and over again the sonatas and quartets of Haydn and Mozart, adding, if he was brave, the quartets *Opus 18* of Beethoven, or he engaged in an unequal and self-defeating duel with the octave-runs and double-stops of nineteenth-century chamber music. His only other choice was to sacrifice his taste and sensibility and play the third-rate music which, it seems, has always been written in prodigious quantities. In the eighteenth century the amateur and the audience were often identical. Many of the aristocracy played music. Not only were many of the above-mentioned compositions written directly for amateurs, but so were innumerable others for a great variety of instruments and instrumental combinations. Not the least of these amateurs was Frederick of Prussia, a flautist. In the nineteenth century, correlative with the change in the place of music and the position of the composer, music very quickly came to be written almost exclusively for the professional performer, the virtuoso. Moreover, the piano first of all, and secondarily the violin, became almost the only vehicles for instrumental solo expression. The composers of that era had specialized. With the single exception of Brahms, no miniature replica of a *Köchel-Verzeichnis* can be gathered for the composers of this period. Wagner and Verdi wrote operas, Schumann and Chopin wrote their greatest music for the piano, Berlioz composed for virtuoso symphonic forces.

We can almost infer from this brief summary what might be the two keywords, the two requirements which the composer for the amateur must fulfill. They are simplicity and versatility. The formal and harmonic development of the nineteenth century is not to be brushed aside, the great music of that era is not to be judged worthless; the neo-classic tendencies which we discern in all the phases of the *Gebrauchsmusik* movement do not take so naive a form. One is not to write *rondeaux à la Haydn*, but compositions in different individual styles, not mass produced, but of more than transient worth, in styles which are aware of their history and which are of the twentieth century.³ Yet these compositions must be simple so that they can be played by amateurs whose technical ability will always fall short of that of even the worst concert performer. Paul Hindemith, who stood at the center of the *Gebrauchsmusik* movement, addressed himself to this task. Such a work is, for example, his *Sing-und-Spiel-Musiken Für Liebhaber und Musikfreunde*, opera 43 and 45. The goal of versatility is also reached in Hindemith. Between 1937 and 1942 alone he wrote, in addition to violin and piano sonatas and scores for various instrumental combinations, sonatas for the following instruments: organ, flute, oboe, bassoon, viola, clarinet, horn, trumpet, harp, trombone, English horn, two pianos and piano for four hands.⁴

Whatever one's instrument might be, there is always a Hindemith sonata to play.

Both of the goals, the *raisons d'être* of *Gebrauchsmusik* indicated above, are equally exemplified in music for the home and music for the school. Both kinds of music serve society, give the consumer of music what he needs. To create a condition under which the "free" music of the moderns will be listened to, understood, and enjoyed by the public—this, the second reason, is, however, more explicitly embodied in the writing of music for the schools, or more generally, music for learning. Familiarity with a new musical style and personality is not gained through a

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single hearing in the concert hall. To feel at home with a new mode of composition one must play and come into close contact with the idiom. The compositions used in the schools of Central Europe, where music was an important part of the curriculum, was seen to be of a very ancient and monotonous vintage. Again Hindemith is the most important of those who took the opportunity not only to serve the music-consumer, but also to subject those whose tastes were still being formed, whose minds were still open, to music of the twentieth century. The amateurs outside the schools, together with the young men and women who make their acquaint-

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ance simultaneously with the music of the classic and romantic periods and with the music of their own day by actually participating become then the nucleus of an audience of *active* listeners.

Active listening, as well, harks back to the times before the nineteenth century. The listener does not sit back passively at a performance of Bach's *Goldberg Variations*. He is actively and intellectually involved in the diverse voices and their interplay. At the other end of the scale these authors see the works of Wagner and Debussy. The spectator of *Tristan und Isolde* or of *Pelleas et Mélisande* is dissolved by the sheer sensuous effect of the music and is "worked upon" by its psychological power and drive.

In 1932 Hindemith wrote a score for a small music festival at the State School in Plön (Hollstein, Germany). It might be well to consider this work briefly as an example of the aspect of *Gebrauchsmusik* so far discussed.¹⁰ *Plöner Musiktag* consists of a *Morgenmusik*, a *Tafelmusik*, a *Kantate*, and an *Abendkonzert*.¹¹ The *Tafelmusik* contains four individual pieces and the *Abendkonzert* six. In a brief preface the composer writes, "In accordance with my purpose—to instruct and entertain the musical and music-loving youth—I have endeavored to write music which will be accessible in every way to the performer (*Spieler*) and listener of these circles." He goes on to say that

neither would it be correct to attempt to achieve a performance of these pieces with the brilliance of a well-trained professional orchestra, nor should *Plöner Musiktag* take its place in the repertoire of the concert halls of the musical capitals. It is quite clear from the score which follows, that anyone able to read notes can take part in its performance. Even those who can not play an instrument at all can join in the unison chorus of the *Kantate*. The score is not orchestrated in the usual sense of the word. It is written in three staves: high, middle, and low voices, so that it might be played by the forces which are actually at hand. The instructions, however, show that there is room for instruments, ranging from the percussion and the tuba to the recorder and the piccolo.

The score is a polyphonic one, a fact which leads us once more to Bach and his contemporaries—to the height of polyphonic writing in modern times. The reaction of Hindemith and others against the nineteenth century is a most thorough one. Wagner's and Debussy's way of polyphony is clearly rejected. Each voice is horizontally independent while contributing to the vertical, harmonic texture of the score. The dominantly vertical interests, the motion of the entire texture of *La Mer* or *Tristan* is not deemed satisfactory. But there is once more a very concrete extra-musical reason for this kind of polyphonic writing.



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No amateur or schoolboy will enjoy playing a monotonous "um-pah" or count a hundred bars of rest simply because his instrument is not a violin or flute. The consolation that you and your "um-pah" are terribly important in the ensemble is not very convincing to one who does not even play for an audience. Participation must be an actual pleasure and must prove a satisfying experience. In order to meet the needs of the dilettante, a "democracy of voices" must exist.

Plöner Musiktag fulfills the external requirements of *Gebrauchsmusik* of this kind. Whether it is good music in an absolute sense must not be decided here. One thing, however, remains to be said. The music is original and uncompromising in its style; it is as unmistakably from the pen of Hindemith as is *Mathis der Maler*.

Before we turn to a somewhat different aspect of *Gebrauchsmusik*, it might be well to use the score we have been examining as an example of one further contrast between the composers of the nineteenth century and those who write *Gebrauchsmusik* in the twentieth. Quoting again from the preface of *Plöner Musiktag*, "One should not have the false zeal to attempt to perform this entire music at any price; it is much rather desirable to choose and arrange the pieces in accordance with the circumstances and the possibilities." How different is this attitude from that of the nine-

teenth century artists! Wagner stormed when six harps were not available for a *Rheingold* performance; Mahler, with exaggerated sensitivity, has had this direction printed into the score of his *Second Symphony*. ("The brasses which had been offstage) return to their places in the orchestra, taking care, however, not to disturb the *a capella* singing by making noise."¹² The difference is that between the artist who, as we have generalized, writes for eternity and that of the craftsman whose work might only accidentally be art.¹³

With the examination of *Gebrauchsmusik* in relation to the home and the school, we have not yet exhausted all categories of the consumer of music. There remain the church, the choral societies—in particular the so-called *Arbeiterchöre* (workers choruses) of Germany—and the opera stage.

Little needs to be said in connection with the church. Bach, as in so many of these writer's proposals, is the conscious or unconscious model. It is here a question of re-emphasis, of a return. Much of the liturgical music of the nineteenth century was not suitable for the various church services. (We must single out Anton Bruckner as an exception.) They were compositions with varying degrees of religious connotations, but they were works for the concert stage. The return consisted in the conscious effort to write music which could be

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employed in the rituals of the Protestant and Catholic services. Heinrich Kaminski devoted his work to such a purpose. Participation is stressed here as in all phases of *Gebrauchsmusik*. One need say little more after it has been noted that Hermann Erpf composed a full-length *Mass* for unaccompanied unison choir!¹⁴

What is it that links the *Arbeiterchor* with the opera? What must be said about these media in addition to the characteristics of *Gebrauchsmusik* already discussed? Once more we can answer these questions by a further investigation of the class of music-consumers. The very name "workers chorus" explains the status of this consumer. The music which is written for these organizations of amateur singers must, of course, conform to the same principles as that written for the home or school. But the words and music of these choral-works must also be relevant to the life and experience of the singers, the workers. What is required are "works of artistic worth which are consonant with the *Weltanschauung* and ideology of this (the working) class, and which treat of problems that are comprehensible and close to the worker."¹⁵ The article then goes on to point approvingly to a cantata by Robert Kahn called *Befreiung*, (Liberation).

The opera, too, must be weaned away from the medieval and fantastic subjects of the nineteenth century. Even the sublime *Faust* theme does not come close to the lives of an audience of workers. Wagner, writes Kurt Weill, no matter what might be the veiled messages of the *Ring des Nibelungen*, reaches an ultimate distance from the life and concerns of the contemporary opera audience. Why, he does not even represent men! The spectators want to see themselves and their society on the stage.¹⁶ Opera was to be epic rather than dramatic; it was to expose and excite to thought rather than to purge and to calm to inaction. A "popular" opera grew up. Its composers admittedly "kept an eye on their public." Weill's *Dreigroschenoper* and Ernst Krenek's *Jonny Spielt Auf* are the outstanding examples. Their contemporary subjects, adorned with lively music and jazz rhythms, not only startled the musical world, but also brought them "smash hit" successes. Hindemith's *Neues vom Tage*, as well, is an opera which ful-

fills the *Gebrauchsmusik* requirements.

We have considered *Gebrauchsmusik* as a movement with many "neo-classic" tendencies, as a movement behind which the figure of Johann Sebastian Bach seems almost always to loom. The movement leans, too, on those of the nineteenth century who, like Brahms and Reger, incorporated and preserved this tradition in their music and esthetics. *Gebrauchsmusik*, by the same token, was seen as a reaction against the nineteenth century and against the attitude which reached its height at the turn of the century, *l'art pour l'art*. When one emphasizes this aspect of the movement it can be viewed in the light of the "social and political consciousness" which reasserted itself in the last thirty years. From Plato's *Republic* to Tolstoy's *What is Art?* there exist social-esthetic theories which assign strict moral and political functions to the artist and his creations. Indeed, the very principles of simplicity and universality become the means, in Tolstoy, for the moral and religious end of art. Communism and Marxian criticism thunder against *Luxusmusik* and "free art." A Nazi Germany knew very well how to substitute the state and its purposes as the master of those who wish to serve society.¹⁷ Hans Mersmann, one of the leading exponents of *Gebrauchsmusik*, looks forward, at the end of his *A German Music History*, to a fruitful relation between the artist and the state under the new order.¹⁸

What we have called the *Gebrauchsmusik* movement was not a belligerent, tightly knit group, but consisted of men with varying backgrounds who associated themselves to support one or another of the ideas which make up this complex. They expressed the attitude of a great number of artists as much as they influenced them. The process was reciprocal. Others, like Schönberg, continued to write for the future. In many ways this movement seems to be in harmony with the spirit of the times and in diverse manners composers, who are far removed from such as Hindemith, have incorporated some of the ingredients contained in the idea, *Gebrauchsmusik*. Yet one can not agree with the optimism of a recent estimate by the late Kurt Weill, "In my opinion the idea of *Gebrauchsmusik* is only of historical

value today, since the principles of this movement have been accepted since then by composers in all countries . . ."¹⁹ Composers are indeed aware of a responsibility towards society; many feel that they must function in the civic body. But they function as teachers, as critics, or they are politically active. Few of them can fulfill the cardinal requirement of the idea of *Gebrauchsmusik*: the composition of genuine, individual music which serves extra-musical social ends.

Vehicles of Functionalism

The technical advances of this century, which produced the radio, the film, and the phonograph, have been the real vehicles of functional music.²⁰ The trite salon music of the late nineteenth century has been modified and magnified a thousand-fold. The hope that these new media would prove to be significant sources of *Gebrauchsmusik* has not been realized to any great extent. A huge body of mass-produced music is turned out daily. It is functional music, but not *Gebrauchsmusik*. The music which pervades our daily lives seldom shows any individuality or sincerity, only infrequently does it concern itself with our experiences. It is difficult to say where the blame for the failure of this movement should be placed. Before any decision is made, however, one should not neglect to weigh this possibility: perhaps *Gebrauchsmusik*, through the implications we have shown, constitutes too abrupt a break with the immediate past, too radical a reaction against the late nineteenth century. The solution to the dilemma of modern music as it is recommended by the *Gebrauchsmusik* movement stems from an idealized view of earlier times; and perhaps it demands too much of both musicians and society. That *Gebrauchsmusik* failed to achieve its ends, is symptomatic of fixity in the attitudes and habits of artists as well as in those of our political life. Yet we can learn from failures as significant as that of *Gebrauchsmusik*. Indeed, cultural change is nothing but the result of repeated efforts, a series of failures—until the last, to which we often attribute, erroneously, all of the success.

1—Liccio Amar, "Zur Frage der *Gebrauchsmusik*," *Die Musik*, XXI, 6

(Stuttgart, March 1929).
2—Of the composers, Paul Hindemith was the outstanding member of this group; others, who were in one way or another associated with it, were



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Ernest Krenek, Kurt Weill, Heinrich Kaminski, Ernst Toch, and, in America, Aaron Copland, to some extent. The writers and critics who were part of this movement were primarily Hans Mersmann, Licco Amar and Max Butting. There was no organization, no *Gebrauchsmusik*, Incorporated. These men are identified only by what they did and said, not by any affiliation.

- 3—Hermann Kretzschmar, *Musikalische Zeitfragen* (Leipzig, 1903) p. 103
- 4—The result of the historical analyses made by those who identified themselves with the *Gebrauchsmusik* movement was not a "new" history of music or a novelty. Modern historians are generally agreed on the larger themes they were interested in and it is here only necessary to indicate their main emphasis. It is important to remember, however, that they sought support for their ideas about the contemporary musical scene in their view of history.
- 5—Licco Amar, "Zur Frage der *Gebrauchsmusik*," *op. cit.*
- 6—Walter Riezler, *Beethoven* (New York, 1938) p. 188 as quoted in Paul H. Lang, *Music in Western Civilization* (New York, 1941) p. 768.
- 7—The term "dilettante" must be dissociated from its "bad" connotations. It means here no more than the "non-professional".
- 8—viz. Licco Amar, "Zur Frage der *Gebrauchsmusik*," *op. cit.*
- 9—viz. I. B. Muser, "Recent Work of Paul Hindemith," *Musical Quarterly*, XXX (New York, Jan. 1944) p. 29.
- 10—Other scores belonging in this class are Hindemith's *Lehrstück*, an oratorio-like composition, his *Schulwerk für Instrumentalzusammenspiel*; Kurt Weill's school-opera, *Der Jasager*.
- 11—(A Day of Music at Plön) B. Schott Söhne, Mainz: *Morning Music, Table Music, Cantata, and Evening Concert*.
- 12—Gustav Mahler, *Zweite Symphonie* (Wien) p. 186.
- 13—Hans Mersmann, who is an advocate of *Gebrauchsmusik*, writes approvingly of Hindemith in *Eine Deutsche Musikgeschichte* (Potsdam-Berlin, n. d.) p. 494; "He grows, as violinist and violist, from the healthy soil of the musical craft (des musikalischen Handwerks). (Italics mine).
- 14—This work received a very favorable review by Mersmann in "Hermann Erpf's Einstimmige Messe," *Melos*, VI, 3 (March 1927).
- 15—Alfred Guttman, "Arbeitermusik," *Die Musik*, XXI, 6 (March 1929).
- 16—Kurt Weill, "Über den geistischen

Charakter der Musik," *Die Musik*, XXI, 6 (March 1929).

17—viz. any issue of *Musik und Volk* (Berlin).

18—*op. cit.*

19—Personal communication, November 1949.

20—With the mentioning of these twentieth century inventions, another phase of the *Gebrauchsmusik* movement is brought out. On the one hand, the film, radio, phonograph, and even the pianola, were seen as further threats to the importance of the concert, while on the other hand, the utilization of these media was advocated and urged.

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